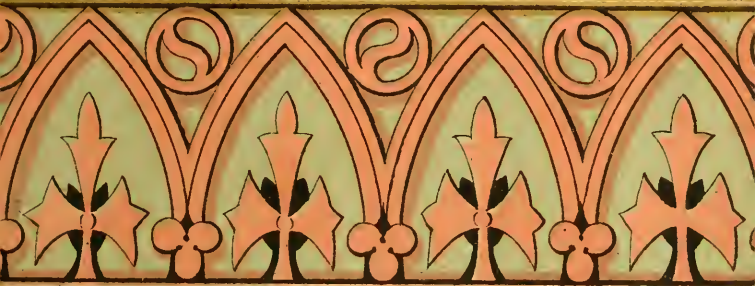


ILLUSTRATED CATALOGUE



Sterling Organ Co.



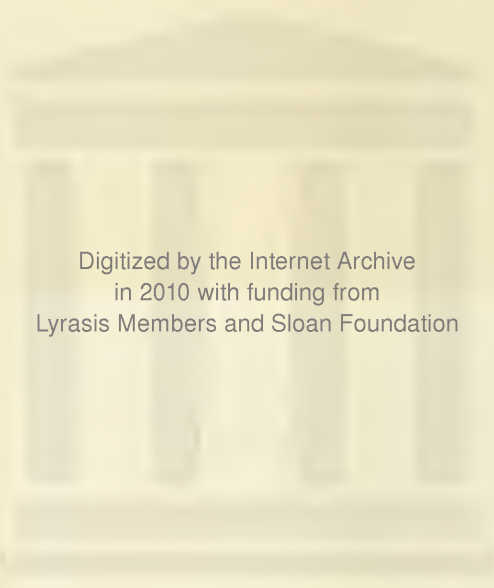
DERBY, CONN. U.S.A.

BIES & CO. BUFFALO, N.Y.

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TO THE
MUSIC TRADE
AND THE
MUSIC-LOVING PUBLIC.

Since the comparatively recent publication of the last edition of our catalogue, an incessant demand has entirely exhausted it. And having eliminated from our list, with one minor exception, all former styles, we now come "to the front" with a new line of magnificent designs, and have the pleasure to hand you, for critical inspection, our ninth edition, containing all our latest and best styles to date of issue.

The cordial welcome with which the successive editions of our catalogue have met, as evinced by the bestowal of a wide-spread and liberal patronage, has furnished an additional incentive to greater efforts; and in sending forth this new catalogue, we take the opportunity to return our sincere thanks for the substantial marks of appreciation with which our instruments have been favored, and leave it with our friends to decide whether this latest edition shall merit the same tokens of commendation as have been the reward of its predecessors.

We beg to call attention to the novelty and beauty of the various styles.

Each has its own peculiar character, and according as intended, for school-room or parlor, chapel or boudoir, full purses or moderate incomes; they are marked either by a chaste simplicity that avoids forbidding plainness, or by a quiet elegance that never degenerates into a bizarre and tawdry showiness.

The interior mechanism is of so simple a character, that any one can readily understand its operation. To produce an organ action, working with ease and accuracy, by the shortest and most direct methods, is, we consider, the true principle of manufacture; therefore, we make no claims for complicated patents, liable to get out of order and requiring a skilled mechanic to adjust. All the material used in construction is of the best quality, and prepared to resist climatic changes. The careful regulation of all working parts is sharply looked after, and the TONE, that all-important requisite, receives special attention. The reeds are as carefully voiced in our cheapest as in the most expensive styles, and no organ leaves our factory but breathes forth that pure, sweet melody, that has ever been our great trade-mark.

To these distinguishing attributes of our instruments, are due their extensive sale and wide-spread popularity.

Our agents are scattered in every state and territory in the Union. From Plymouth Rock to the Golden Gate—from the stormy Hatteras to the dark forests of the wild Columbia—from the tall pines that mirror their shadows in the depths of Superior, to the sands where the waves of the Mexican Gulf, glistening under a semi-tropical sun, dash themselves in treacherous sport—throughout this great Republic, the Sterling Organs are known and valued.

Nor is this high esteem confined to the limits of our own shores, for our trans-atlantic neighbors and the inhabitants of the far-off Antipodes eagerly accept these models of Yankee ingenuity, industry and perseverance, as fit rivals for the products of European art, fostered by a civilization which was old when America was young. We can with all truthfulness say, that this reputation has not been gained by undue puffery, or by the setting forth of extravagant claims which experience would not bear out, but by the manufacture of first-class goods sold at reasonable prices.

As we do business on the strictly cash principle, we do not ask a fancy price to cover losses caused by extended credit, and oblige a reliable customer to pay for one who fails to meet his obligations.

We believe that real merit will find recognition; that *honest goods* and honorable dealing will ultimately prevail over the unscrupulous methods employed by some manufacturers, to gain reputation for their wares, as fleeting as their durability.

These charlatans of the trade palm off their organs (dear at any price) on innocent purchasers, and by proclaiming abroad their own generosity (?), and by deliberate misstatements as to the true value of other instruments, endeavor to conceal the defects of their own, and convert an indiscriminate use of printers' ink into that blessed mantle of charity which covereth a multitude of sins.

We propose, in the future, to manufacture our instruments and conduct our business on the same honorable plan as in the past; and this course we shall pursue without deviation, unmindful of the sneers of envious rivals or the lofty disdain of fossilized concerns, who, "treading the path their fathers trod," view, with suspicion and distrust, a departure from the ancient ruts of manufacture, or the adoption of any new methods, more in accordance with the progressive spirit of the age.

To all our old customers we offer this new edition, to cement afresh the ties already formed; and from such of the trade with whom we have not had the pleasure of business relations, we bespeak a careful perusal, confident that their good sense will incline them to open up a connection with us, and in common with those who have already so ably seconded our efforts, unite in placing the Sterling Organs in the front rank of their compeers.

DERBY, Conn., U. S. A., July 1, 1881.

STYLE 1.

Two Sets of $2\frac{1}{2}$ Octaves each.

FIVE STOPS—Diapason, Dulciana, Echo, Vox Humana,
Dulcet and Knee Swell.

PRICE. \$150 00

STYLE 1½.

Two Sets of $2\frac{1}{2}$ Octaves each, Mechanical Sub-Bass and
Octave Coupler.

SEVEN STOPS—Diapason, Dulciana, Echo, Dulcet, Vox
Humana, Sub-Bass, Coupler and Knee Swell.

PRICE, \$175 00

STYLE 2.

One Set of 2 Octaves and two Sets of 3 Octaves each.

SEVEN STOPS—Diapason, Dulciana, Celeste, Clarionet,
Vox Humana, Echo, Dulcet and Knee Swell.

PRICE, \$175 00

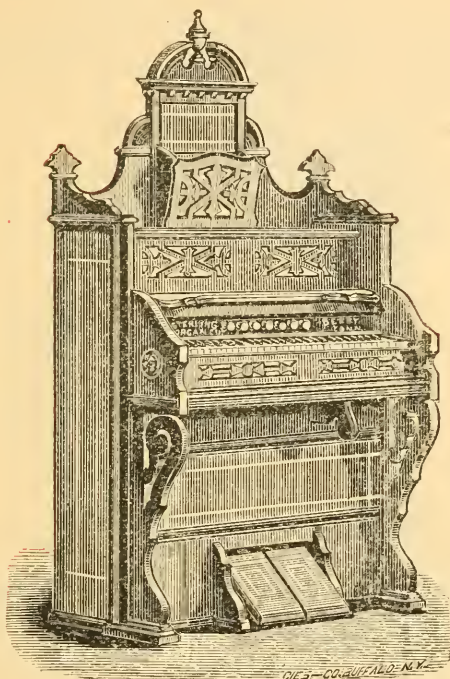
STYLE 3.

Two Sets of 2 Octaves and two Sets of 3 Octaves each.

NINE STOPS—Principal, Hautboy, Celeste, Clarionet,
Diapason, Dulciana, Vox Humana, Echo,
Dulcet and Knee Swell.

PRICE, \$200 00

LA PETITE.



STYLES 1, 2 and 3.

Length, 3 ft. 6 in.; Width, 1 foot, 9 in.; Height, 5 ft. 6 in.

Black Walnut Case, with Ebonized Pilasters; extension top of a new and graceful design, with music portfolio; case and top gilded in an artistic style with Oriental designs (not shown in cut); ivory keys, sliding fall, scarlet and blue trimmings, black walnut ornaments; heel plates and toe irons, to prevent wear and chafing; and in every respect this organ presents that completeness of detail and standard of excellence for which the Sterling Organs have a world-wide renown.

STYLE 80.

Four Sets of $2\frac{1}{2}$ Octaves each.

NINE STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, and Patent Grand Organ and Knee Swells.

We can substitute the Celeste Set for the Flute in above style, if desired.

PRICE, \$210 00

STYLE 80 $\frac{1}{2}$.

Four Sets of $2\frac{1}{2}$ Octaves each, and Coupler.

TEN STOPS—Principal, Hautboy, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$240 00

STYLE 81.

Two Sets of 2 Octaves and three Sets of 3 Octaves each.

ELEVEN STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcete, Celeste, Clarionet, Vox Humana, and Patent Grand Organ and Knee Swells.

PRICE, \$240 00

STYLE 83.

Two Sets of 2 Octaves and three Sets of 3 Octaves each, Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$300 00

STYLE 83 EXTRA.

Two Sets of 2 Octaves and four Sets of 3 Octaves each, Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Flute, Dulciana, Echo, Celeste, Clarionet, La Brillante, Principal, Diapason, Dulcet, Hautboy, Vox Humana, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$330 00

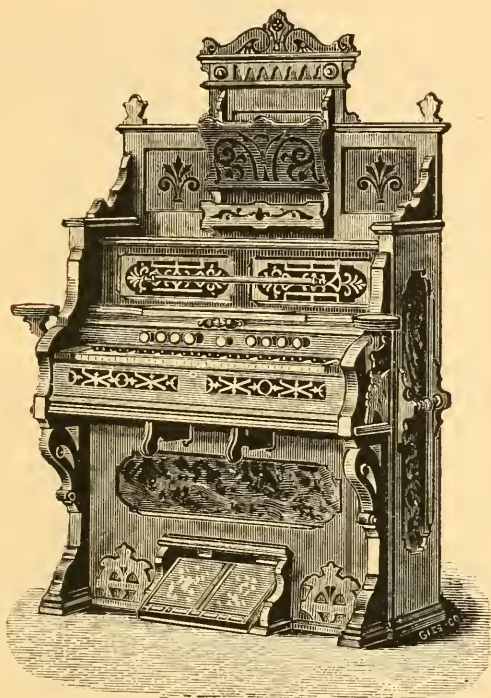
STYLE 84.

Four Sets of $2\frac{1}{2}$ Octaves each, Sub-Bass and Octave Coupler.

ELEVEN STOPS—Principal, Hautboy, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$270 00

ALBION.



STYLES 80, 80½, 81, 83, 83 EXTRA, and 84.

Length, 3 ft. 11 in.; Width, 2 ft.; Height, 6 ft. 2 in.

Solid Black Walnut Case, Panels of French Burl, highly polished, the lighter shades forming an agreeable contrast to the dark hue of the wood. Handsome Extension Top, with DOUBLE MUSIC PORTFOLIO of unique design, combining beauty and utility in perfect accord—the entire case and top finished in SUPERB STYLE. All the accessories which make up a perfect organ, and which the Sterling Organs always contain, are here to be found.

STYLE 40.

Four Sets of $2\frac{1}{2}$ Octaves each.

NINE STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, and Patent Grand Organ and Knee Swells.

We can substitute the Celeste Set for the Flute in above style, if desired.

PRICE, \$225 00

STYLE 40 $\frac{1}{2}$.

Four Sets of $2\frac{1}{2}$ Octaves each, and Duplex Coupler (up and down.)

ELEVEN STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Bass Coupler, Treble Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$250 00

STYLE 41.

Two Sets of 2 Octaves and three Sets of 3 Octaves each.

ELEVEN STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Celeste, Clarionet, Vox Humana, and Patent Grand Organ and Knee Swells.

PRICE, \$255 00

STYLE 43.

Two Sets of 2 Octaves and three Sets of 3 Octaves each, Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$315 00

STYLE 43 EXTRA.

Two Sets of 2 Octaves and four Sets of 3 Octaves each, Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Flute, Dulciana, Echo, Celeste, Clarionet, La Brillante, Principal, Diapason, Dulcet, Hautboy, Vox Humana, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$345 00

STYLE 44.

Four Sets of $2\frac{1}{2}$ Octaves each, Sub-Bass and Octave Coupler.

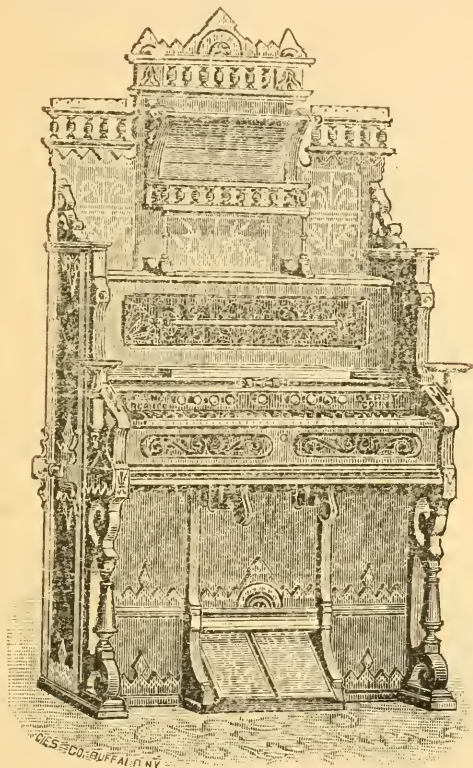
ELEVEN STOPS—Principal, Hautboy, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$275 00

Six Octave Organs, in any of the above Combinations, \$30 extra.

NEW IMPERIAL.

STYLES 40, 40½, 41, 43, 43 Extra, and 44.



Length, 3 ft. 11 in.; Width, 2 ft.; Height, 6 ft. 6 in.

The wide-spread popularity and enormous sale attained by our Imperial, in the seasons past, stand unequalled in the annals of organ manufacture. For its worthy successor, our superb style, the New Imperial, we feel justified in predicting a fame as exalted and a sale as extensive. The case is constructed with brilliantly-figured walnut, embellished with serrate fascias, or chevrons, and is crowned by a top of imposing height, combining architectural beauty with practical utility, in perfect accord. A spacious balcony, supported by two consoles, forms a convenient receptacle for music, and is overshadowed by a canopy, or baldachin, whose projection constitutes an additional richness. We claim for this handsome top a novelty and a departure from the usual hackneyed styles, which will find instant appreciation by all lovers of a chaste simplicity, united to a quiet elegance, free from all meretriciousness. The entire case and top are illuminated in superb fashion—the golden filiations standing out in brilliant contrast with the variegated tints of the wood, and giving to the design a tone of unexampled richness and artistic grace.

STYLE 100.—Four Sets of Reeds.

5 Octaves, four Sets of $2\frac{1}{2}$ Octaves each.

NINE STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, and Patent Grand Organ and Knee Swells.

We can substitute the Celeste Set for the Flute in above style, if desired.

PRICE, \$300 00

STYLE 103.—Six Sets and Coupler.

5 Octaves, two Sets of 2 Octaves and three Sets of 3 Octaves each, Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Principal, Hautboy, Flute, Violina, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$390 00

STYLE 103 EXTRA.—Seven Sets and Coupler.

5 Octaves, two Sets of 2 Octaves and four Sets of 3 Octaves each, Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Flute, Dulciana, Echo, Celeste, Clarionet, La Brillante, Principal, Diapason, Dulcet, Hautboy, Vox Humana, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$420 00

STYLE 104.—Five Sets and Coupler.

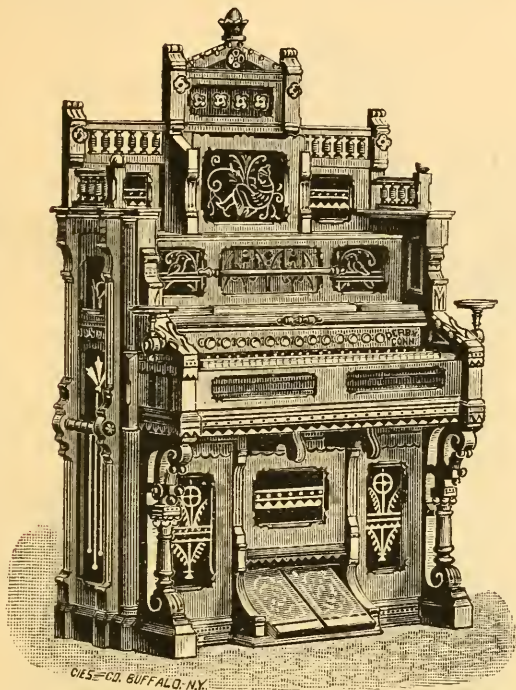
5 Octaves, four Sets of $2\frac{1}{2}$ Octaves each, Sub-Bass and Octave Coupler.

ELEVEN STOPS—Principal, Hautboy, Diapason, Dulciana, Echo, Dulcet, Vox Humana, Celeste, Clarionet, Sub-Bass, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$360 00

THE ALEXANDRA.

STYLES 100, 103, 103 EXTRA, and 104.



Length, 4 ft. 2 in.; Width, 2 ft.; Height, 6 ft.

This royally magnificent design, partaking somewhat of the Composite order, is of a character widely differing from any yet offered to the public. One of its distinguishing features are the ebon panels sculptured with fanciful designs in *BASSO RELIEVO*—the startling clearness of outline and delicacy of carving imparting to this rare decoration an air of refined elegance and artistic beauty quite *recherche*. The ornamented pilasters, crowned by Tuscan capitals; the graceful columns supporting carved volutes; the flanking buttresses which add to the massiveness and solidity of the structure; the elaborate carving and studied ornamentation of the minor details of the design—all unmistakably award to this imposing style the palm of superiority, due only to the product of a rare æsthetic culture, supplemented by a thorough practical knowledge and keen insight as to the popular demand. The case is of solid black walnut, firmly constructed; the finish, of a satin-like sheen; the action, of our improved pattern; while it is hardly necessary to add, that the tone will be of that same high standard which in the past it has been our pride to maintain. Elegant in all its appointments, this superb masterpiece of musical art is a fit occupant for luxurious boudoir or stately drawing-room. With its regal beauty of form and chaste adornment, it stands forth the embodiment of classical grace and the ideal representative of Apollo's art.

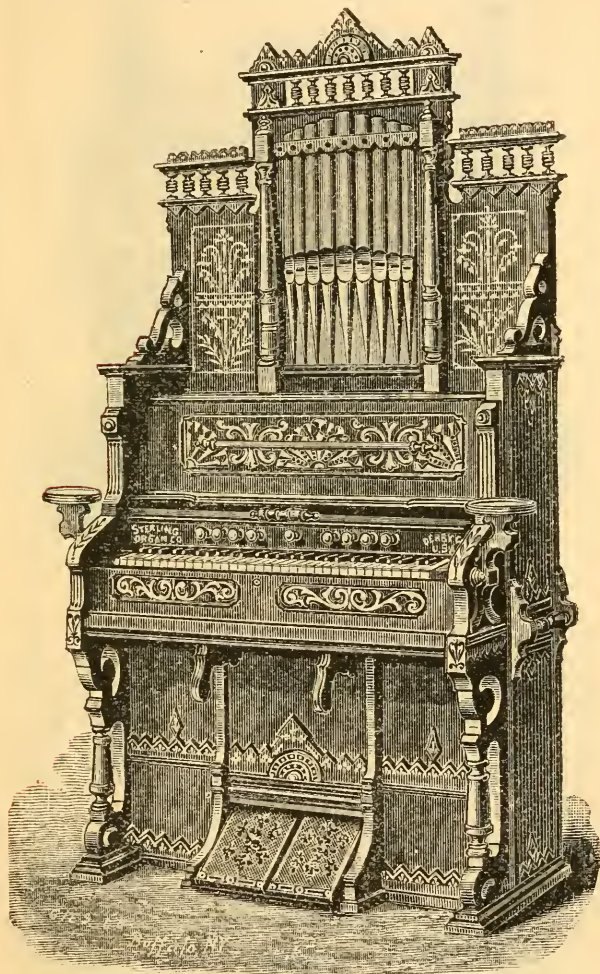
This majestic style is specially designed for churches, lodges, societies, &c., who are desirous of purchasing an instrument of more commanding appearance than our Chapel styles.

The *case* is of the New Imperial pattern and surmounted by a grand Pipe Top, in which are blended an elegance and refinement of form and decoration that needs no encomium.

We can furnish this superb instrument in any of the different actions or "styles" mentioned in the descriptive list of the New Imperial (page 8), and parties desirous of purchasing, should state the "style" wanted, adding the words "Pipe Top," thus enabling us to execute orders without liability to mistake.

Pipe Top Organs in any of the combinations given on page 8, \$60.00 extra.

PIPE TOP ORGAN.



Length, 3 ft. 11 in. : Width, 2 ft.; Height, 7 ft. 1 in.
For combinations, stops, &c., see page 8.

CHAPEL ORGAN.



FRONT VIEW.

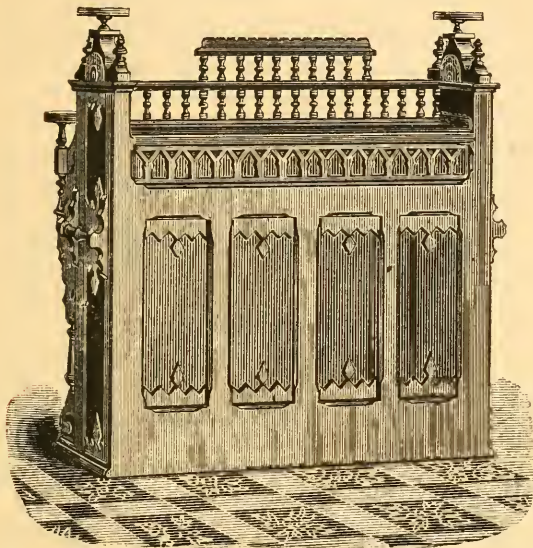
STYLES 60, 60½, 63, 63 EXTRA, and 64.

Length, 3 ft. 11 in.; Width, 2 ft.; Height, 4 ft. 2 in.

This chaste design is characterized by a symmetry of outline and a pre-Raphaelite completeness of details that leaves nothing wanting or unfinished, and forms a striking and agreeable contrast to the unsightly structures whose showy and too elaborate ornamentation point them out as the products of the worst expression of bad taste. We beg to call attention to the fact that the general design of our organ is in perfect consonance with the style in which the interior of many of our churches and chapels are at present fashioned, while, at the same time, it is not of so pronounced a character but that it is adapted to any school of architecture, and is equally suited for church or chapel, parlor or boudoir.

The tone of these instruments is sweet, yet strong, and whether their rich, clear notes rise in harmony with social song in the privacy of the family circle, or swelling more powerfully, lead the chorus of a worshipping assembly, they will be found to possess that purity and lasting quality of tone for which they have been so justly praised.

CHAPEL ORGAN.



REAR VIEW.

STYLES 60, 60½, 63, 63 EXTRA, and 64.

STYLE 60.

Four Sets of 2½ Octaves each.

NINE STOPS—Principal, Hautboy, Celeste, Clarionet, Diapason, Dulciana, Echo, Dulcet, Vox Humana, and Patent Grand Organ and Knee Swells.

PRICE, \$230 00

STYLE 60½.

Four Sets of 2½ Octaves each and Coupler.

TEN STOPS—Principal, Hautboy, Diapason, Duleiana, Echo, Dulcet, Celeste, Clarionet, Vox Humana, Coupler, and Patent Grand Organ and Knee Swells.

PRICE, \$260 00

STYLE 63.

Two Sets of 2 Octaves and three Sets of 3 Octaves each,
Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Principal, Hautboy, Flute, Violina,
Diapason, Dulciana, Echo, Dulcet, Vox Humana,
Celeste, Clarionet, Sub-Bass, Coupler, and
Patent Grand Organ and Knee Swells.

PRICE, \$320 00

STYLE 63 EXTRA.

Two Sets of 2 Octaves and four Sets of 3 Octaves each,
Sub-Bass and Octave Coupler.

THIRTEEN STOPS—Flute, Dulciana, Echo, Celeste, Clari-
onet, La Brillante, Principal, Diapason, Dulcet, Haut-
boy, Vox Humana, Sub-Bass, Coupler, and Patent
Grand Organ and Knee Swells.

PRICE, \$350 00

STYLE 64.

Four Sets of 2 Octaves each, Sub-Bass and Coupler.

ELEVEN STOPS—Principal, Hautboy, Diapason, Dulcia-
na, Echo, Dulcet, Vox Humana, Celeste, Clarionet,
Sub-Bass, Coupler, and Patent Grand
Organ and Knee Swells.

PRICE, \$290 00

DIRECTIONS FOR THE PRESERVATION AND CARE OF OUR ORGANS.

The Organ should not be exposed to extremes of heat, cold or dampness, but, as far as practicable, an equable temperature in the room should be maintained.

Proximity to a stove or intense furnace heat is liable to cause the wood-work to warp and split, and exposure in a damp situation will frequently cause the seasoned material of the action to swell so that it works with difficulty or proves non-effective.

When the instrument is not in use, the stops should all be shut, except the Vox Humana, which leave drawn out. The "fall," or cover over the key-board, should remain open, as the ivory keys are apt to turn yellow by the absence of light.

Keys that have become discolored can in some cases be improved by exposure to the direct action of the sunlight through a closed window.

Care should be taken, when dust is caused by sweeping, &c., that the instrument is closed and covered with a cloth, as particles of dust drawn into the reeds will prevent their vibration.

TO REMOVE THE REEDS.

Should a reed become broken, or have its vibration so interfered with as to emit either a false tone or none at all, the following directions will enable any one to obtain access to the different sets:—

For the Flute, Principal and Celeste Sets, which are on the Front Side of the Reed-Board.

Remove the "key-slip" (the piece of wood which contains the lock), by taking out the round-headed screw at

each end. Raise the *front* swell, and by placing a wedge under it, the hands are at liberty to remove the reeds. By drawing the proper stops, the mutes will be raised and the reeds made accessible for examination.

For the Diapason, Dulciana and La Brilliante Sets, which are on the Back of the Reed-Board.

Remove the *back* of the organ, which is held in by two buttons, except in Chapel styles, where there are four screws; raise the *back* swell, and proceed as in the case of the front sets. The front part of each swell is fastened to the main portion by five (5) screws, and can be removed if found to obstruct the free removal of the Celeste and La Brilliante reeds.

If any difficulty is experienced in removing the lower Diapason reeds, owing to the proximity of the Sub-Bass box, take off the upper half of the same, fastened by a hook at each end; draw out the pitmen or wooden pins which open the Sub-Bass valves, and remove the ten screws (five on each side) which fasten the *lower* half to the reed-board.

The first operation will also give access to the Sub-Bass reeds, should they require attention.

To remove the reeds of the various sets from their cells, a reed-hook will be found attached to the inside of the back of each organ, and, when in use, should be placed in the notch in the protruding end of the reed, and not thrust in so far as to injure the delicate tongue.

Sterling Organ Co.

DERBY, CONN., U. S. A.



